

# 1 - Constellatio I.D.A

(a Cage on Schönberg, Varèse, Boulez)

♩ = 60

as fast and as loud as possible → p o c o a p o c o r i t a r d a n d o

(♩) (♩)

Viola

sim.

*ffff* *fff* *ff* *f* *mf* *mp*

(♩) (♩) sim. e d i m i n u e n d o

*p* *pp* *ppp*

or D.C.

(*ppp*) *pppp*

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

1.2 *echoing*  
*harm.*  
*p*

1.5 *(moderato)* *5* *(accel.)*  
*mf* *f*

1.3 *Vivo*  
*f* *3* *3* *mp (sub)*

suggested starting and ending  
*x n.*  
 1.1 *dal niente* *(p)*

1.4 *Lento*  
*fast trem.* *(pizz)* *3*  
*p* *f* *p*

2.1 *f*

2.2 *Vivo*  
*f* *3* *3*

2.3 *mf*

2.5 *mp* *echo*

2.4 *Moderato*  
*mf* *3* *p* *2.4 pizz*

3.1 *(..f)* *pp*

3.2 *mf*

3.3 *harmonics gliss*  
*(each string performer on different string)*  
*Vivo*  
*p* *etc.*

3.4 *tr* *(rall.)* *(rall.)*  
*mf* *mf*

3.2 *mf*

4.2 *bisbigliando (harm.)*  
*mp*

3.5 *f*

4.1 *Vivo*  
*mf* *(rall.)* *(c.l.b.)* *4.1*

4.3 *echo*  
*mf*

4.4 *interchange*  
*p*

5.1 *fast trem.*  
*p* *mf*

5.2 *f*

4.5 *Vivo*  
*f* *3* *3* *mf* *(pizz)* *3* *p*

5.3 *(o o o)* *(o o o)* *sim.*  
*mp*

5.4 *each performer on different string*  
*trem.*  
*pp* *f*

5.5 *Lento*  
*p* *5.5*

# 3 - Crossnotes

( crossing Berio, Beethoven, Webern, Berg.. Bartók.. Bach.. B... )

The score is organized into five systems, each consisting of two staves. The systems are numbered 1 through 5 at the top. The notation includes various dynamics such as *sfz*, *p*, *mf*, *ff*, *pp*, *f*, *mp*, and *pp*. Performance instructions include *pizz*, *arco*, *fast trem.*, *tr*, *vib.*, *double artic.*, *bisbigliando on two strings*, and *gliss.*. The score is marked with measures 1 through 5 across the systems. The bottom right corner includes the name *ff pizz Bartók*.

# 4 - Sandclock

( minimal homage to S. Reich, Africa, B... )

$\text{♩} = \text{ca. } 280 \text{ (♩} = 70)$

*staccato sempre*

Viola

*pp* *p sempre* *sim.*

10

15

20

25

*always piano, highlight only the accents*

30

35

40

*pp* *ppp*

Choose a metronomic speed and maintain it throughout the piece.

Number of repetitions at will. Those who go faster do more repetitions, especially in the first and last bars to arrive more or less, while the end with the others.